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is exceedingly well arranged and clearly written. The most striking of its many defects is, however, the failure to adequately appreciate the subtlety of the sense of smell, which in many experiments, some of which have been described in this journal, is shown to be sometimes, even in the normal subject, almost incredible.

Les emotions chez les sujets en état d'hypnotisme. H. LUYB. Paris, 1888, 106 pp.

This well known, somewhat speculative but reputable neurologist has also fallen to experimenting with a hystero-epileptic woman, 20 years of age, named Esther, of whom he publishes 24 instantaneous photographs illustrating her emotional reactions to 87 different substances—mostly drugs—at different distances. This subject had been a dancer and singer, was of an eminently theatrical temper, and was possessed of “a richly furnished imagination,” her “exquisite sensory apparatus” was set in action by infinitesimal vibrations. The effects produced by the different drugs were emotional. Each substance disturbed the equilibrium of the entire nervous system, so that each emotional fibre when set in vibration by the different drugs produced expressions and attitudes of fear, disgust, jollity, tenderness and passion. Even trophic effects were obtained, but not specifically studied. The emotional effects vary much with the distance of the substance, also with the motion of the flask containing the substance over or even near the skin, and still more as it is applied to the right or left side. When we reflect, however, on the fact that the range and acuteness of the sense of smell is but little known, but that from what little is known it seems incredibly fine, that some drugs are known to owe their chief medical effect to smell, that in an hysterical organism everything is possible; that the expression of many of these photographs does not correspond to the known effects of the drugs—it is plain that the experiments of Luys were as inadequate in caution and number as his conclusions are hasty. Swelling of glands, turgescence of the face, exophthalmia, respiratory and cardiac modification, nausea, etc., are also produced and interpreted as accessory emotional effects. If the tube in which the substances were placed is empty, the reactions of the subject are interpreted now as after effects of a previous substance, now as reactions *per contra*, now as a chemical effect due to the substance of the glass itself, now as caused by air currents or coolness in approximating the glass, etc. Surely by such tests on such a subject an experimenter can prove anything, fantastic or hysterical caprice though it be. There is a ludicrous element brought out in these photographs that is irresistible. The author approximates a tube containing essence of thyme to Esther's neck on the right and her face expresses terror. When the same substance is brought around to the left of the neck she looks happy and contented. If applied to her finger it itches and Esther is depicted in the act of searching for an imaginary louse. Ipecac shows Esther about to vomit. Cognac thus applied is said to have caused the attitude photographed as Esther drunk. Water causes a scowl called hydrophobia. Under the action of valerian she is depicted as scratching gravel with her hands, while in no less than six of these photographs, interpreted as illustrating six different emotions, Esther's chief expression is exophthalmic.